

# WELSH MELODIES

FOR THE

## Harp.

BY

# JOHN THOMAS.

*(Harpist to Her Majesty The Queen)*

### VOL. I.

N <sup>o</sup> 1	LLWYN ON	<i>(The Ash Grove)</i>	3½
2	CLYCHAU ABERDYFI	<i>(The Bells of Aberdovey)</i>	3½
3	PER ALAW	<i>(Sweet Melody, Sweet Richard)</i>	3½
4	CODIAD YR HAUL	<i>(The Rising of the Sun)</i>	3½
5	RHYFELGYRCH GWYR HARLECH	<i>(The March of the Men of Harlech)</i>	3½
6	RIDING OVER THE MOUNTAIN	<i>(Original Melody by J. Thomas)</i>	3½
7	MORVA RHUDDLAN	<i>(The Plain of Rhuddlan)</i>	3½
8	SERCH HUDOL	<i>(Love's Fascination)</i>	3½
9	CODIAD YR HEDYDD	<i>(The rising of the Lark)</i>	3½
10	Y GADLYS	<i>(The Camp of noble rice was slunked)</i>	3½
11	MERCH MEGAN	<i>(Megan's Daughter)</i>	3½
12	THE MINSTREL'S ADIEU TO HIS NATIVE LAND	<i>(orig. Melody by J. Thomas)</i>	3½

### VOL. 2.

13	BUGEILIO'R GWENITH GWYN	<i>(Watching the Wheat)</i>	3½
14	NOS GALAN	<i>(New Year's Eve)</i>	3½
15	DAFYDD Y GARREG WEN	<i>(Dafydd of the White Rock or the young bard to his Harp)</i>	3½
16	TROS Y GARREG	<i>(Over the Stone)</i>	3½
17	MERCH Y. MELINYDD	<i>(The Miller's Daughter)</i>	3½
18	DEWCH I'R FRWYDYR	<i>(Come to Battle)</i>	3½
19	AR HYD Y NOS	<i>(All through the Night)</i>	3½
20	Y FWYALCHEN	<i>(The Blackbird)</i>	3½
21	TORRIAD Y DYDD	<i>(The Dawn of Day)</i>	3½
22			
23			
24			

WELSH MELODIES Arranged for 1 or 4 VOICES with Accom<sup>t</sup> for HARP or PIANOFORTE by JOHN THOMAS.  
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London,

B. WILLIAMS, 60, PATERNOSTER ROW





## AR HYD Y NOS.

(All through the Night.)

N<sup>o</sup> 19.

DEDICATED TO

Miss CONWAY CRIFFITH of CARREC-LWYD.

Arranged by  
JOHN THOMAS.  
(Pencerdd Gwalia.)

**ADAGIO.**

**INTRODUCTION.**

*pp*

*gva*

*gva*

*gva*

*gva*

*cres*

*cen*



8va

do.

8va

8va

*f*

dim in

u en do.

8va

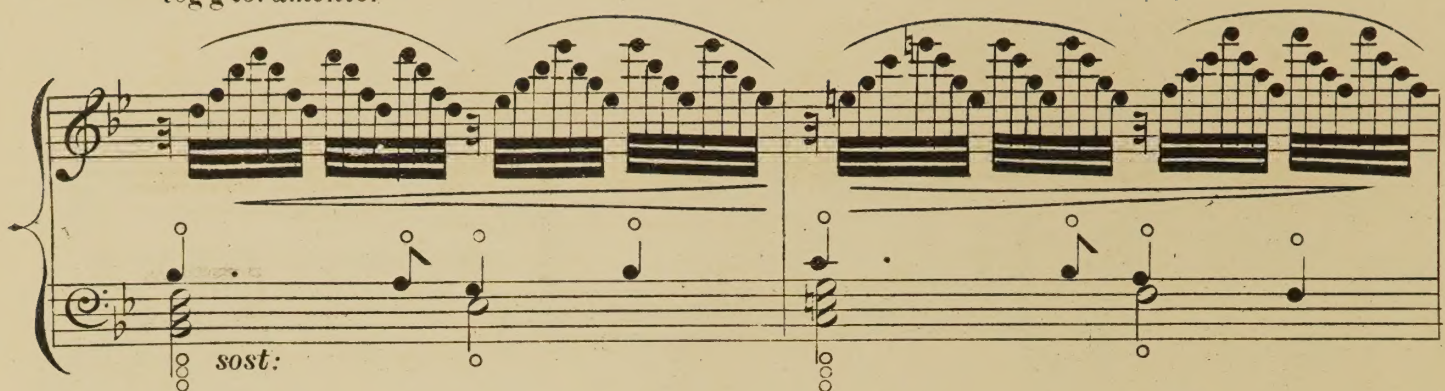
mo ren do.

*pp*

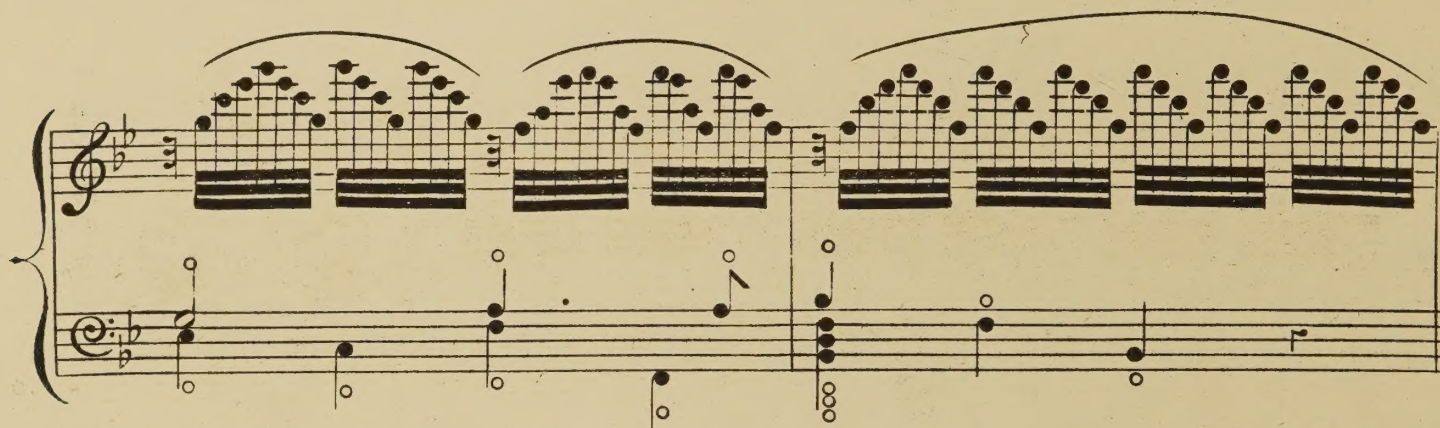


## THEME. (♩ = 63.)



*leggieramente.*

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff features a complex, rapid melody with many beamed sixteenth notes, grouped in pairs and marked with a slur. The bass staff provides a simple accompaniment with whole and half notes. The tempo marking *sost:* is written below the first measure of the bass staff.



The second system of musical notation continues the piece. The treble staff maintains the intricate, beamed sixteenth-note melody. The bass staff continues with a simple accompaniment of whole and half notes.



The third system of musical notation features a change in dynamics. The treble staff continues with the rapid, beamed sixteenth-note melody. The bass staff now features a more active accompaniment with eighth notes. The dynamic marking *mf* is written at the beginning of the system.



The fourth system of musical notation concludes the piece. The treble staff continues with the rapid, beamed sixteenth-note melody. The bass staff continues with the active accompaniment of eighth notes.



The image displays four systems of musical notation, likely for piano, arranged vertically. Each system consists of a grand staff with a treble and bass clef. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation is characterized by complex, arpeggiated figures in the right hand, often spanning multiple octaves, and simpler, more rhythmic accompaniment in the left hand. The first system begins with a dynamic marking of *p* (piano) and a *gva* (grace note) marking. The second system includes a marking of *(A#)*. The third system also features a *gva* marking. The fourth system continues the arpeggiated patterns. The overall style is that of a 19th-century musical manuscript.



The image displays four systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a common time signature (C). The notation is highly complex, featuring many beamed sixteenth and thirty-second notes, as well as dense chordal textures. Large, sweeping curved lines (arcs) connect various notes across the staves, indicating a continuous melodic or harmonic flow. Above the first two systems, the marking "gva" is written above a dashed line. Above the third system, "gva" is written above a dashed line. Above the fourth system, "gva" is written above a dashed line, and "cres" is written below a dashed line. The first system also includes the marking "(A♭)" in the bass staff. The overall style is characteristic of early 20th-century musical notation.



gva

gva

cen - do.

gva

dim - in

u - en - do.

gva

pp (A#)



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SACRED.

No. 1. Hymn of Praise, by Mendelssohn.  
*Maestoso con moto.*

No. 3. Gloria, from Haydn's 1st Service.  
*Allegro moderato.*

No. 5. Gloria, from Mozart's 1st Service.  
*Allegro moderato.*

No. 7. Quoniam tu solus, from Mozart's 12th Service.  
*Allegretto.*

No. 9. He shall feed His flock, from Handel's Messiah.  
*Larghetto sostenuto.*

No. 11. Comfort ye my people, from Handel's Messiah.  
*Larghetto e piano.*

No. 13. O had I Jubal's lyre, by Handel.  
*Allegretto.*

No. 15. In native worth, from Haydn's Creation.  
*Andante.*

No. 17. Et resurrexit, from Mozart's 12th Service.  
*Allegro.*

No. 19. Kyrie eleison, from Mozart's 12th Service.  
*Adagio.*

SECULAR.

No. 2. Adagio, from Haydn's 1st Grand Symphony.  
*Adagio non troppo.*

No. 4. May bells, by Mendelssohn.  
*Moderato.*

No. 6. Minuet and Trio, in B flat, from Mozart, Op. 62.  
*Allegretto.*

No. 8. Adagio and Allegro, from Haydn's 3rd Grand Symphony.  
*Adagio cantabile.*

No. 10. O ruddier than the cherry, from Handel's Acis and Galatea.  
*Allegro.*

No. 12. Minuet and Trio, from Mozart's 2nd Grand Symphony.  
*Allegretto.*

No. 14. Rondo, from Duzek's Grand Concerto, Op. 22.  
*Allegro.*

No. 16. Air et Chœur, from Boïeldieu's La Dame Blanche.  
*Allegro moderato.*

No. 18. Andante con variazione, from Pleyel's 3rd Sonata.  
*Andante.*

No. 20. 1st Fantasia, from Mozart's Die Zauberflöte, on 2 Airs.  
*Andantino.*

No. 20. Grand March, from Mozart's Die Zauberflöte.  
*Allegro.*

No. 22. 2nd Fantasia, from Mozart's Die Zauberflöte, on 2 Airs.  
*Larghetto.*

No. 23. Gente e qui (The Birdcatcher), from Mozart's Die Zauberflöte.  
*Allegro.*

SACRED.

No. 21. La Carita (Charity), by Rossini.  
*Andante.*

No. 23. Let the bright Seraphim, from Handel's Samson.  
*Andante.*

No. 25. (3 Marches.) Dead March in Saul.  
*Grave.*

No. 25. March, from Judas Maccabæus.  
*Moderato.*

No. 25. March, from Occasional Oratorio.  
*Pomposo.*

No. 27. Wise Men flattering, from Handel's Judas Maccabæus.  
*Larghetto.*

No. 29. Honour and Arms, from Handel's Samson.  
*Allegro.*

No. 31. With verdure clad, from Haydn's Creation.  
*Andante.*

No. 33. He was despised, from Handel's Messiah.  
*Largo.*

No. 35. I know that my Redeemer, from Handel's Messiah.  
*Larghetto.*

No. 37. Bach's 7 Chorales, from his celebrated Passion Music, according to St. Matthew.

SECULAR.

Two movements from Pleyel's Sonatas (Dedicated to the Queen).  
No. 24. Andante, from the 4th Sonata.

No. 24. Andantino, from the 5th Sonata.

No. 26. Fantasia, from Handel's Acis and Galatea, on 3 Airs.  
*Allegro.*

No. 26. Love in her eyes.  
*Larghetto.*

No. 26. Love sounds the alarm.  
*Allegro.*

No. 28. 1st Fantasia, from Mozart's Don Giovanni, on 3 Airs.  
*Andante.*

No. 28. Deh vieni.  
*Allegretto, dolce.*

No. 28. Minuetto.  
*Allegro.*

No. 30. 2nd Fantasia, from Mozart's Don Giovanni, on 3 Airs.  
*Andante grazioso, spave.*

No. 30. Il mio tesoro.  
*Andante.*

No. 30. Fin ch'han dalvino.  
*Presto.*

No. 32. Larghetto, from Beethoven's 2nd Grand Symphony.  
*Larghetto.*

No. 34. Non piu andrai, from Mozart's Figaro.  
*Allegro moderato.*

SACRED.

No. 39. Awake the trumpet's lofty sound, from Handel's Samson.  
*Allegro.*

No. 39. Then round about the starry throne, from Handel's Samson.  
*Moderato.*

No. 41. Credo, from Mozart's 12th Service.  
*Allegro.*

No. 41. Et incarnatus, from Mozart's 12th Service.  
*Adagio.*

No. 43. Pious Orgies, from Handel's Judas Maccabæus.  
*Moderato.*

No. 43. O lovely peace, from Handel's Judas Maccabæus.  
*Moderato.*

No. 45. Holy, holy, Lord God Almighty, by Handel.  
*Largo.*

No. 45. To Thee, Cherubin, from Handel's Dettingen.  
*Moderato.*

No. 49. The heavens are telling, from Haydn's Creation.  
*Allegro maestoso.*

No. 51. Gloria in excelsis, from Mozart's 12th Service.  
*Allegro.*

SECULAR.

No. 36. Scherzo.  
*Allegro.*

No. 38. Grand March, from Beethoven's Ruin of Athens.  
*Assai moderato.*

No. 38. Finale a la Polacca, from Rosini's Barbiere.  
*Allegretto.*

No. 40. Selection, from Auber's Masaniello.  
*Allegretto.*

No. 40. March, from Auber's Masaniello.  
*Moderato.*

No. 42. 2 two-part songs, by Mendelssohn.  
*Allegretto.*

No. 42. O wert thou in the cauld blast, by Mendelssohn.  
*Andante.*

No. 44. Selection, from Weber's Der Freischütz.  
*Moderato.*

No. 44. Through the forest, from Weber's Der Freischütz.  
*Andante.*

No. 44. The Huntsmen's Chorus, from Weber's Der Freischütz.  
*Allegro.*

No. 46. Selection, from Gluck's Alceste. Grand March, and Pasacaille, from Gluck's Alceste.  
*Moderato.*

No. 48. Fantasia, by Handel.  
*Allegro.*

No. 50. Gavotte, and 2 other airs, from Gluck's Iphigenie in Aulis.  
*Grazioso.*

No. 52. Les Adieux, by Weber.  
*Moderato cantabile.*







